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ABSTRACT

The 12 articles in this issue of "Indiana English Journal" are concerned with drama and oral interpretation in the classroom. Titles of articles are: "Up in the Tree, Down in the Cave, and Back to Reading: Creative Dramatics"; "Pantomime: The Stepping Stone to Drama"; "The Living Literature of Readers' Theatre"; "Do-It-Yourself Drama"; "Drama for Rebirth"; "Do Not Give unto Others That Which Works in Your Own Classroom--A Modern English Tale"; "A Novel Idea for a Play"; "Creative Dramatics: An English Elective of Small Expense and Great Reward"; "Stop, Look, Listen"; "Educational Drama Kit: A Review"; "ERIC/RCS Review: 'Child's Play?': Creative Drama and English at the Secondary Level"; and "'Start Playing and Learn to Work.'" Concluding this issue is an index of authors and articles from the "Indiana English Leaflet" and "Indiana English Journal" for the years 1958-1976. (JM)

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SISTER KATHRYN MARTIN

"UP IN THE TREE, DOWN IN THE CAVE, AND BACK TO READING: Creative Dramatics"

"What is it?" I asked. . . .
"A cave."
"A tree house."
"A stage coach."
"A fort."
. . . .came the answers.

To me, the object was a card table covered with a blanket, a simple illustration of the imagination and fantasy involved in the play of children. Perhaps more important than the example is the fact that as the card table changed from the environment of a cave to a tree house, to a stage coach, so did the children's reaction to that object. Their manner of approach to the newly imagined environment changed; they pretended to be climbing into the tree house, crawling into the cave, and sneaking or rushing into the fort depending on the fantasy involved.

Much of the initial learning process of a child hinges on the example just related: the child learns by playing "at being things," and by playing "with things." Prior to the time a child enters the formal educational process, learning takes place by discovery through play, and play is indeed learning. Also, we must remember that the play of children is frequently a very disciplined activity. Their rules are strictly adhered to, and offenders are often dealt with too severely by their peers. Roles within the play structure change rapidly and one individual might well assume the roles of several characters within the structure of the child-designed play activity. As the roles change, the child explores new relationships to others in the group and to the new environment in which the activity is imaginatively taking place. Each of these explorations is indeed a meaningful learning experience for the child, both in the child's relationship to the group and in the child's process of self-discovery.

When the arts in general and creative dramatics in particular are included in the planning and implementation of the total school curriculum, they provide tools for more effective learning, promote the affective domain of learning, and create a supportive value system for the incorporation of the arts into the living and learning styles.

Creative dramatics is a type of directed play activity and can be a vital pedagogical approach to the learning process. Creative dramatics structures the play process, and serves as a primary tool which contributes to the development of communication skills such as speaking, listening, reading, writing, in addition to the exploration of space and movement. The methods of exploring space and movement are exercises specifically geared to the development of the child's coordination, at the same time the child is involved in fantasy and imagination explorations. Creative dramatics involves children in creating, imagining, exploring, "acting-out," and communicating. More specifically, when children read about characters, they can assume the role of the character and speak from the viewpoint of the character. Creative dramatics directs play through a participatory experience with a purpose. The effective creative dramatics experience results in increased concentration, spontaneity, and self-acceptance.

Today in our elementary and secondary classrooms many teachers are involved in different aspects of the creative dramatics concepts, perhaps without calling them creative dramatics or informal drama. And for this reason much of what is said about creative dramatics should simply be thought of as a continuation, rather than a totally new activity.

Important to the acceptance of creative dramatics as pedagogical tools in elementary and secondary education is the recognition of play, fantasy, and imagination as significant in the development and consequent learning process of the child. And it must be further recognized that creativity more frequently comes out of chaos than order, and is more loud and noisy, than quiet!

Creative dramatics is a process, not product-oriented activity. Since it is a process-oriented activity, we must continuously be alert to the best means of development for the child. The product, then, might well be the child's increased ability to relate to the group in a cooperative fashion, and/or the child's increased process of self-discovery. At the basis of this increased development, the child becomes more adept at physical coordination and vocal communication. Obviously as physical coordination and the child's communication abilities progress, so does the child's general learning ability. Should the activity become product-oriented, as with the production of a play, it is important that this product orientation come from the children, and not specifically from the teacher, who might wish to demonstrate a "product" for a parent group. To produce a play can be a worthwhile activity, providing that the development of the children is foremost in the minds of those involved.

The aspects of creative dramatics this article will consider are: (A) a space and movement exercise for the development of coordination and imaginative exploration and an exercise for the development of communication skills, (B) story dramatization, which can be used as a language arts activity in "acting out" historical events which the children are studying in social science.

The space and movement exercises and the exercises for the development of communication skills require a large space. The classroom is generally more than adequate, once the desks are pushed back. With any creative dramatics activities, it is important to set the mood for the activity prior to beginning the process. It is well to mention to the group that the exercises work best when done silently, so that concentration is possible.

The specific goal of the warm-ups is to assist the child in developing an awarenesss of the body as a medium of communication by becoming increasingly aware of the body—what it does and how it says things.

Warm-ups

1. The Handshaker: Stand firmly and shake both hands rapidly, increasing steadily in tempo until they are moving as fast as you can make them go. (In all of these activities, a hand drum is an effective method of regulating the tempo.)

2. The Jogger: Jog in place, increasing the tempo steadily, lifting the knees as high and as rapidly as you can.

3. Stretch and Shrink: Stand still and stretch as high and as wide as you can. Be a tall tree as you stretch for the sky, up on your toes, pulling hard. Suddenly collapse on your heels as small as possible, with your arms tightly pulled in, head down on knees, shrinking as small as possible.

4. Yankee Doodle: Gallop in a large circle while singing "Yankee Doodle" softly; as tempo increases, so does volume, clap hands to keep the rhythm and tempo going.

5. The Crazy Carousel: Climb on an imaginary, invisible merry-go-round horse, and at the signal begin slowly to move forward and up and down. Hold the reins loosely as the carousel gathers speed, with your knees bending and straightening, but your back remains straight, as you move up and down on the brass pole, increasing your forward movement. Glimpse the park flashing past. What do you see? Suddenly the mechanics are out of control! Nothing stops your circular whirl, your rapid sliding up and down the pole. Finally, exhausted, you fall from the horse and collapse on the floor.

Obviously, it is not necessary to engage in all of the warmups, on any one day, but rather to pick and choose until you are familiar with those exercises which work best with your particular group.

Space and movement exercises involve both locomotion and non-locomotion activities. We readily understand that self-expression improves with the control of bodily movement. The children learn to control bodily and personal expression as they acquire the ability to move in relation to weight, space, and time. The children's ability to relate to others improves as they learn to move and work harmoniously with others in pairs, trios, and then in larger groups. As the activities move into larger groups, those participating frequently become involved in problem-solving situations, simply in terms of who moves where, and/or who does what. This results in a give and take process, which contributes to the child's ability to live and work with others.

The following space and movement exercises can be done with any age group, simply by adjusting the vocabulary and complexity of the directions.

Space and Movement Exercises

1. Mirror Exercise: This exercise is done in pairs. Two children put hands up to each other, almost touching, and move their hands following each other's movements. One child is the "mirror" and the other child stands in front of the "mirror" to make slow movements to see if the "mirror" can follow exactly. The children are instructed to use, in turn, their hands, arms, face, legs, and then in combination the arms and face, and the legs and the face. At a signal from the teacher the roles change, and the "mirror" becomes the child looking into the "mirror", and vice versa. If desired, a third child can be used as an observer to make comments on how accurately the exercise is done.

2. Non-verbal Expression Exercise: This exercise can be done in groups of three or four. In this exercise the hands become puppets, and the puppets express different feelings and emotions. The children are initially directed to work alone, with both hands expressing the same feeling or emotion at the same time. After the children have worked out the idea themselves they demonstrate to the others in their group. The teacher might call the children's attention to the variety of ways they express the same feeling or emotion. The following ideas might be used in directing this activity:

> Show the puppets are alive and active. . . .
> Now silent and still. . . .
> Now be happy. . . .
> Now be shy. . . .
> Don't be too rough as you express anger. . . .
> Show care and concern for one another. . . .
> Show joy. . . .

(The vocabulary used would have to be adjusted to the age of the group, and any other feelings can be added to the above list.)

Again, in all of these, the children should be encouraged first to express the emotions to themselves and then to the others in their group. Finally they might be encouraged to tell a simple story with their hands. This activity can be further developed into an interdisciplinary activity by having the children make up a story in language arts, and then, using their hands as puppets, tell the story; and finally, they might make puppets in art class and present the stories to one another as their final projects. The same process can be used in identifying the feelings, emotions, and thoughts of particular historical personages based on social studies lessons and then using the hands as puppets demonstrate those feelings, emotions, and thoughts. Again puppets might be made in art class and the stories told with the use of the puppets. In each instance, the activity builds on a simple exercise and becomes a more meaningful experience for the children as they develop activities that make communication skills and social studies come alive for them.

3. Movement and Environment Exercise: The activities assist the child in more accurately understanding a variety of environments and provide the child with an activity in which the body is used to create the elements in the environments.

Procedure:

a. Introduce the environment, such as "the garden." Ask the children what things might be in the environment.

b. Ask the children to choose one thing to be in the environment when you say begin. If the element requires movement, encourage them to move, as the element would move.

c. Once you have said, "Begin," move around through the environment, observing the different elements.

d. Stop the activity and have a general discussion with the class on the aspects of the environment and what specific elements they represented in the environment.

After the children become comfortable with the exercise, the teacher may wish to use some of the students as observers, thus increasing the communication behavior.

Possible additional environments: under the sea; in the forest; an Indiana village; a supermarket; top of a table set for dinner; a haunted house; a library (indicating the different types of books). Teachers and students might think of several other interesting environments.

Story Dramatization

Story dramatization is the process of acting out a story. Within this activity we have the opportunity to work with the children in both plot exploration and character exploration. The stories used may be from the children's reading texts, library lists, or social studies texts. Through story dramatization we are able to involve many aspects of the language arts: telling stories, writing stories, learning vocabulary, all as a part of a directed play activity which places value on the child's imagination and assists them in the process of self-actualization. Remember in the acting out of the story, there is no such thing as the "wrong" kind of tree, a "bad" rock, not "looking" like the king, or not "hopping" high enough to be a good frog. However they are acted out, they are right and good, just as the card table covered with a blanket is a great tree house, cave, or fort!

There are two principal ways of telling the story to be used for the dramatization. The first is to tell the entire story, identifying the roles, the environment, etc., and then have the children recreate the story by acting it out, either with or without dialogue. The second method would be to tell the general idea of the story to the children, have them determine the roles and activities, and then after they have had an opportunity to work through the activities, guide them through the acting-out process by retelling the story in great detail. Either of these methods could be used in the following plot and character explorations.

1. Plot exploration involves the children in the process of plot development through creative dramatics activities. Since a plot is a series of incidents arranged to cause dramatic action to occur, it closely follows the basic structure of creative dramatics activities.

Procedure:

a. The teacher explains to the children that a plot of a story involves the central character, who is faced with a problem. This problem might be caused by the physical environment, by another person or persons, or by a conflict of ideas. The central character, when confronted with the problem, seeks to resolve it, and that produces the story or drama.

b. The teacher then leads the children in a discussion of related incidents and how these related incidents constitute the story line and plot development. The children might become involved in clarification of some related incidents through acting them out, or might develop a series of related incidents through mime or pantomime, to develop the story. When the children begin to develop their own stories, it is frequently well to limit the number of related incidents to five.

c. Once the related incidents are identified, either in a story told to the children or in a story devised by them, the group can be divided into smaller groups, with each group acting out one of the incidents and then putting the entire story together.

(In the process of acting out the incidents, it does not matter if one particular character is portrayed by several different children, as this provides for a variety of ways of solving problems, key to each incident. Helpful to further work in plot exploration is discussion following each of the steps, identifying what went well and further clarifying the related incidents as well as further clarification of the story line.)

2. Character exploration takes place within the plot exploration as the children begin to act out the incidents and is further developed once the full story is ready to be acted out.

Procedure:

a. The teacher leads a discussion with the children, identifying the characters within the story. Such aspects of the character as human qualities, physical appearance and how it affects the character, and whether or not the character has particular goals, are all important to the acting out process and the understanding of characterization. In addition to the identification of characters within the story, the teacher would want to identify the elements of the environment in which the story takes place.

b. With the teacher's assistance the characters to be played by specific students are determined, as well as the elements in the environment, which might also be acted out. If the story lends itself to be developed in small groups, the larger group would break up to begin work. Should the teacher not wish to break up the larger group, the related incident method of development might be used.

c. Once the story is ready to be performed, it could be acted out for one of the other classes in the school, or simply acted out for the benefit of those involved in the process.

(It is obvious that much of plot exploration and character exploration overlap. Teachers may well see ways of using some elements of both, to develop activities in plot exploration and character exploration.)

With the story dramatization, an excellent warm-up exercise would be the Environment Exercise. Having the children identify the physical elements of the environment and then be one of the elements in the environment would provide them with an immediate reference for identifying elements of the environment that might alter the characterizations or provide the principal character in the story with physical conflict.

At each stage of the story dramatization, the learning process becomes as simple or as complex as the teacher wishes it to be, in terms of plot, movement, communication skills, problem solving, etc. Different stories and/or social science events might well be used for the different aspects of learning, to re-enforce those lessons being learned in other disciplines. With children in the lower grades, story dramatization is used most effectively when coordinated with reading and assists the child in the process of working with a group, as well as in the development of communication skills.

Obviously there are many directions one can go with creative dramatics. Some exercises will work successfully, and others will fall flat. But, most importantly, the process must be seen as being supportive of all learning activity; even miming a mathematical equation assists the children in understanding the logic of that function.

We must be careful not to project our own imaginative limitations on the children. We must relax with the situation, try not to mind the chaos and noise, and learn to enjoy a trip to the card table tree house!

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BARBARA S. BALLIRANO

PANTOMIME: The Stepping-Stone to Drama

Creative dramatics—the term designating all educational dramatic activities—is no longer an innovation in the teaching of English. Scores of books, articles, and workshops have outlined practical methods of instruction as well as providing a rationale for drama's status in the curriculum. (The latter for recalcitrant school boards and suspicious traditionalists.)

Especially popular are improvisation and role playing. In the first activity, students are grouped and given details of a situation. A girl's card may read this way: "Your faithful steady boyfriend is away on vacation, so you accept a date from a handsome newcomer. As you look out the window, however, you see both your date and your boyfriend approaching the house together. What will you have to say to them?" Given enough time to discuss the problem to everyone's understanding and to develop a beginning, the group must improvise dialogue as they enact the situation and attempt to resolve it satisfactorily. In role playing, a student portrays a character with specifically outlined prejudices and beliefs. He assumes that character in conflict with other people. The situation is no longer the focus of the actors. The student is prodded to assume a personality, so he will understand motives guiding a character's thoughts and ensuing actions.

The success of improvisation and role playing has been proven in various studies. Yet one may easily recognize hindrances in utilizing these techniques in his own classroom—especially if he has tried them and has painfully witnessed mutilations by over-eager learners or by persons doing an excellent imitation of life-long mutes suddenly given the gift of speech. A student needs three abilities to role play or improvise skillfully enough to enjoy acting and learn from it. He must be able to visualize a situation. What has happened? What is occurring now? What should develop from the present circumstances? Should any character undergo change? Having assessed the situation, he must next initiate and sustain dialogue appropriate for the character and circumstances. The third ability needed is knowledge of suitable movements to incorporate so the audience senses realism and not mere recital.

Some high school—and even junior high school—students may be creative enough to make the necessary inferences in acting out a situation; others are not. Shyness, low verbal fluency, and unfamiliarity with a learning exercise prevent students from gaining knowledge and enjoyment from drama. If one of these problems precludes an instructor from using creative dramatics, he need only take one step back. What comes naturally to us before speech? Movement.

Pantomime is the use of body movement and facial expression to depict without speech an activity, a story, an idea, or a definition. Material as familiar as showing anger may be done confidently without worrying how that anger must be vocalized. Pantomime, or mime, challenges a learner to observe simple action in order to represent them realistically. What body position imitates opening a heavy door? At what door angle will one step forward? By such examination, students learn sequence: the door must be unlocked and opened before the thief enters a store.

Asked to show sweeping a floor, a student can learn the sequencing of events that leads to the creation of a story. How simple from his own experiences and from movie slapstick to end the mime by furtively glancing around, lifting the rug, and sweeping the dirt underneath. The addition of such a punch line demonstrates a student's ability to analyze a situation and to develop it into a possible conclusion—the same competencies required by improvisation. The difference is that the mime's conclusion is logical while the speaker in improvisation may say anything simply to have a retort. The exaggeration of facial and body expression to show emotion will result in the addition of movement when speech is added.

Because of young children's lack of inhibition and strong physical responsiveness (noted by the fingerprints covering the clothes of elementary teachers), mime activities abound in grade school. Why don't secondary instructors build on that learning foundation to develop personal interpretation? Instead, older students are pushed into verbal situations and expected to rattle off entertaining dialogue. Mime instruction is reduced to superficial stage directions at the class play when the frustrated director screams to an aspiring star that he was to feign punching the villain rather than really knocking out two of Johnnie's teeth, which were attached to $1,500 braces. Mime—indeed all drama—should be a continuous learning experience at all academic levels, unrestrained by limits of formal study and grades. The school year may begin with students doing brief exercises, from which a planned unit of pantomime study evolves. That study may be followed by improvisation and role playing and increasingly longer dramatic works.

Following are some of the most successful exercises for an introductory mime unit. They are successful because students can redo them frequently, adding new dimensions each time. They are also versatile activities because they are easily adapted to junior or senior high school students. Charades are excluded from the list because they are familiar and do not enhance or strengthen mime study. Charades demand a predetermined set of gestures.

They also require constant feedback on the accuracy of guesses. In pantomime, one is to realistically portray an idea, so no guessing is needed. Yet while striving for authenticity, mime encourages individual interpretation.

"Growing from Nothing"—Variations of this game have been proffered by several experts, but in his handbook *Development through Drama*, Brian Way gives the best explanation and objectives when presenting it. This warm-up activity develops awareness of space and encourages total body movement. Students curl up, using any position to make them as small as possible. Beginning with one finger, the learners become a growing fire. They use each successive part of their body until their whole being shows a fire reaching out to everything around it. The "fire" should reach a climax and slowly die out. A record might be played to aid rhythmical movement and to determine timing. After being a fire, students could portray a fish, a bird, a destructive weed.

Walking—Group students. Without using any references, have them list as many synonyms as they can for a particular verb, such as *walk*. When ideas for precise words are exhausted, have the students define each term, using a dictionary, and allow them to list their words on the board. Discuss definitions. Then ask the group to select three or four words and pantomime them, according to the definitions given. Expand the activity by asking students to show circumstances as well as movement: a miser scanning sidewalks for money; a monster; an elderly person; a prisoner dragging a ball and chain; a person wading through water or deep snow; a skier with only one ski.

Hand Mimes—If space is limited, hand mimes prove successful as a warm-up. Using hands only, learners show the following ideas: anger; hatred; nervousness; boredom; happiness; greeting; farewell; okay; power salute; traditional handshake; beckoning; stop; a magician; drinking tea as a socialite, as a poor person covets each sip; shuffling cards as a child, a gambler, an expert at card tricks; boxing; a bird; an exotic dancer; a jeweler assessing a precious stone; a conductor leading an orchestra; a musician. Suitable music is also appropriate when imitating the last two ideas.

Mirrors—In this popular exercise, students pair off and face each other. Each one takes a turn at being the leader and a reflection. The "reflection" attempts to mimic the leader's movements. The mirrors exercise encourages the use of clearly defined movements rather than sloppy gesturing. Movement will also be slowed to a comprehensible rate as pairs attempt to synchronize motions. Suggestions for movements are combing one's hair, putting on a toupee, tying a necktie, drawing guns in an Old West duel, brushing teeth, inserting contact lenses, shaving, shadow boxing, being puppets.

Taped Sounds—Tape several sounds, leaving blank tape amounting to about five seconds between each one. Divide the class into groups of three or four, and play the tape through once. Have the class identify and list the sounds on the chalkboard. Ask the class to pantomime their interpretations of what could be happening as each sound occurs. After each group performs, allow others to tell what idea was communicated. This is not a guessing game. Each person should move precisely so that the audience knows what was performed. The sound of a squeaky door opening may indicate an old house, but the actor's facial expression and manner of walking tell it is a spooky one. Sounds for taping may include quickening footsteps, traffic, glass breaking, voices murmuring indistinctly, insistent knocking, coins jingling, a car engine being started, crackling plastic imitating fire. Since so many students have recorders, they may tape their own sounds for this exercise.

Interpretation—Make a habit of selecting vivid descriptions from all literary forms your classes study. One volunteer dramatically reads the passage while another volunteer mimes it. Later, as the entire group becomes proficient at mime, allow all students to interpret published and original works in this vocal/physical manner. Students will learn to synchronize actions with words, to time their movements, and to emphasize major ideas. Edwin A. Hoey's "Foul Shot", "Casey at the Bat" by Ernest Lawrence Thayer, "The Creation" by James Weldon Johnson, "Old Florist" by Theodore Roethke, and "Base Stealer" by Robert Francis are all poems easily interpreted. Nursery rhymes, Aesop's fables, Biblical stories, and process writing samples may all be adapted for interpretation.

Be—Given a list of types of people, each learner selects one type to pantomime. The list may include juggler, bricklayer, beggar, fisherman, model, tightrope walker, lion tamer, golfer, seamstress, Charlie Chaplin, shoe salesman, hitchhiker. Students are free to merely depict the action or present a story. The emphasis, however, is not solely on showing activity. Students should infuse personality into their character portrayal. One does not merely mime a man casting his fishing line. He shows a struggle and the thrill of a good catch or the disgust of losing one. A shoe salesman should deal with an indecisive customer who tries on ten pairs of shoes and buys none or a person in need of Dr. Scholl's foot powder. A discussion of exaggeration may precede this activity. Some students may appear to be attentive while they daydream. This is not the personality an audience wishes to see, however, so the actor portrays the student whose boredom leads to acts of mischief.

Finally the student should prepare a story to pantomime. It may be based on a character from *Be* or an original concept. As always, the instructor provides some suggestions to serve as a springboard for discussion of other ideas. Some activities are for two people, so shy students may have their confidence bolstered. Directions must be brief to allow for freedom of interpretation: two cowboys having a duel; "teaching" someone to drive a car; a mad scientist concocting a potion for an unsuspecting visitor; wrapping an expensive, breakable gift; a batter against a tough pitcher in a close baseball game.

Guidelines for students should be included:

1. Move more slowly than is normal, so the audience does not miss seeing or misinterpret a vital action.

2. Be sure every action can be clearly seen. This should preclude turning one's back to an audience or showing only a profile.

3. Body movement and facial expression should be exaggerated.

A video-tape recorder is an effective medium in any area of creative dramatics since it allows for over-all comparisons between presentations; inspiration of new ideas; analysis of segments. Note stereotyping. Do all elderly people shake and walk in a stooped, slow manner? If not, why are they often presented in this way?

Drama, like other areas in the English curriculum, deals with a subjective reaction. When the instructor emphasizes individual development rather than graded evaluation, he will find mime enhancing oral activities, such as improvisation and role playing, at the student's own instigation. The reward for a unit well taught is enough consolation for having 100 points less in a marking period.

BARBARA L. SLOANE

THE LIVING LITERATURE OF READERS' THEATRE

"Give me back my body or I'll sit right here and spit ectoplasm squirt up your customers' noses!"

The fifth-graders sat spellbound as Aunt Tildy battled the mortician for her body. Maybe they didn't know what "ectoplasm" meant, but they did know that Aunt Tildy had no intention of surrendering to the scheming Man in Black who had lifted her spirit with a touch of his hand and left her trying to reunite spirit and body.

This presentation of the Ray Bradbury story, "There Was An Old Woman," was a "first" for audience, performers, and director. As the culminating activity in a brief unit on Readers' Theatre which my ninth-grade speech students and I had been exploring, we had agreed to present a performance of Readers' Theatre for a fifth-grade class at a nearby elementary school. The experience was a smashing success for the audience, who were introduced to a form of theatre they previously had not known existed; for the readers, who also discovered a new form of theatre *and* a deeper understanding of literary texts; and for the director, myself, who discovered how to join effectively my twin loves, literature and theatre, in a new way that was both intellectually stimulating and fun for my students.

I already had a fairly broad reading knowledge and audience experience in Readers' Theatre. However, prior to last spring, my teaching excursions in oral interpretation had been largely confined to a few choral speaking sessions in the English classes I teach and a few individual oral interpretation assignments in the ninth-grade speech class. In our junior high school, speech is a full-year elective subject, divided into two semesters, the first devoted to developing public speaking skills and the second to exploring dramatics activities. In this second semester I had used pantomime, improvisation, and oral interpretation as a means to lead the students into producing one-act plays. The problems imposed by space and time limitations usually resulted in the plays being presented only within the classroom for other students. As I moved through my third year of teaching this subject I became more and more convinced that Readers' Theatre provided the ideal vehicle for simple and quick production of literary material, which could be performed rather effortlessly for outside audiences.

And so the Readers' Theatre unit in ninth-grade speech was developed. Because I am primarily an English teacher, the emphasis was as much on the literary text as it was on the acting skills involved. I mention this principally because I believe the unit I taught would be just as valuable in an English class studying literature as it was in a speech class studying the theatre.

We use no textbook in the second semester, but I have found materials which are helpful in presenting the concepts of Readers' Theatre to junior high students. In the October 11, 1971 issue of *Voice* magazine (a Scholastic publication), appeared an article "Anywhere's a Stage for Readers' Theatre" by Leslie Irene Coger, which my students read the first day of our unit. In simple, direct manner Miss Coger deals with writing the script, presenting the script, and setting the scene. The one rule the author urges the readers to keep in mind is ". . . to make the production true to the piece of literature you're using." A quick quiz over the information in this article helped clarify for the students some of the basic suggestions Miss Coger makes for performing Readers' Theatre.

Nevertheless, reading about this type of theatre, which was totally new to all of my students, did not reveal as much as actually reading through a Readers' Theatre script. The same issue of *Voice* contains a Readers' Theatre script of the short story "What Men Live By" by Leo Tolstoy, adapted by Miss Coger. The class read this aloud, following closely the traditional Readers' Theatre format with readers seated on stools focusing offstage rather than looking at one another. The narrator, of course, addressed his narrative directly to the audience from behind a lectern. When readers were not in the scene they lowered their heads, but remained seated on stage. This was all strange and, at first, difficult for my students to accept as a "play." However, as they continued to read through the script, exchanging roles, so that all class members participated, and compared it with the original version of the story, I began to feel that some were aware of the pains exerted by the script writer to preserve the sense of the author telling us his story.

As we finished reading the script, I gave the class a long-range assignment, to be due in one week: choose any short story you particularly like and write a script for Readers' Theatre based on the story. The directions were to list on the first page the title of the story and author's name, list of characters and a word or phrase of description for each, and the physical arrangement on stage for the readers. Scripts were to be typed or written neatly on one side of paper, so that it would be possible to duplicate copies of any scripts we chose to use in class. Evaluation of the scripts was to be based on (1) the indication of the student writer's understanding of the story, (2) the manner in which he adapted the story for Readers' Theatre, and (3) the neatness and completeness of the script. On the assignment sheet, I offered my students the following hints for adapting a story for Readers' Theatre:

1. Simplify the narration. Use the narrator to stress key points. Don't put in all the detail which the author has used.

2. Leave out rambling thoughts of characters if they don't push the action forward. However, don't omit any thoughts or expressions of emotion which are vital for the listener's understanding of the character.

3. Use narrator to shift the scene. However, don't have the narrator say, "In the next scene Matriona is in the kitchen." Say instead, "In the kitchen Matriona was anxiously awaiting her husband's return." The narrator is reading a story in Readers' Theatre, not announcing acts and scenes as in a conventional drama.

4. Occasionally a character may take over the role of narrator, expressing what he (the character) feels in the third person, rather than in the first.

5. Strive for variety. If there are sections of your story which adapt well to one-line reading by several readers in turn, try that effect in your script.

Lest it appear that the students were encouraged to think of themselves as collaborators with the author, I should stress that throughout our discussion of the Tolstoy script I took great care to point out the ways in which the Readers' Theatre adaptation remained true to the original story. The students were reminded that they were not actually rewriting an author's story, but that they were adapting it for a different type of performance. I've included a portion of the Bradbury story and the student's Readers' Theatre script further on in this article to demonstrate how successful at least one of the students was at being true to the author's style and intention.

During the week students were preparing their scripts they had opportunity to gain more familiarity with Readers' Theatre techniques. One day I divided the class into small groups of five or six students to write a sample script for a brief story "The Warning in the Fortune Cookies" which appeared in *Voice*. When each group read its script to the entire class, the students could see the various possibilities in the story revealed as groups chose to emphasize or delete the narrator, as more or fewer characters were given reading lines, as certain scenes were included or removed from a particular script.

Reading scripts from the *Readers' Theater* booklets edited by Floren Harper for the Houghton Mifflin *Interaction* series opened the students' eyes to the possibilities for script material to be found in biographies, letters, novels, newspaper columns, collections of poems or humor. At the same time, in class discussion I attempted to explain to the students ways in which limited movement and use of props, costumes, and settings *can* be appropriate to Readers' Theatre. My own knowledge here was drawn largely from Joanna Hawkins Maclay's book *Readers' Theatre: A Grammar of Practice* (Random House, 1971). It was important to broaden the class's understanding of different approaches to Readers' Theatre because I had so strongly stressed from the beginning its virtues as a form of theater ideally suited to small groups with limited facilities. I wanted them to know that many of the most exciting and stimulating Readers' Theatre productions are presented *sans* lecterns and stools, but with props and costumes. Although the students could see that different authorities in the field of

Readers' Theatre might differ in approach, the emphasis on the text by all was obvious as evidenced in Mrs. Maclay's philosophy that Readers' Theatre is a text-centered mode of performance.

The week had passed. The students' scripts came in. Science fiction and fairy tales were popular choices for scripts. Once again, the class met in small groups where they shared the reading of each other's scripts. In each group one was chosen as the "best" in terms of future performance. I had told the class that an elementary class was eager to be our audience; so this information helped in the choice of appropriate scripts. The "best" from all groups were read aloud to the entire class and The Play was selected. I will admit to encouraging the class to consider most seriously scripts with large enough casts to involve everyone in the production.

The class chose a charming science fiction story by Ray Bradbury ("There was an Old Woman," in *The October Country*, Ballantine Books, 1956) about a feisty old lady, Aunt Tildy, who is determined not to succumb to the Man in Black and wins. The student who adapted the story succeeded very well in capturing the sense of folk humor and fantasy which are present in the tale. The following opening passage of the student adaption of the beginning of Bradbury's story reveals how she developed the narrator's presence in the story, how she animated the clock, and yet retained the character of Aunt Tildy, virtually intact.

The two and a half weeks of rehearsal presented many opportunities to discuss why or why not we should do certain things in a Readers' Theatre production that would have been done differently in a conventional play. Costumes were kept to a minimum, such as a shawl for Aunt Tildy, a black cape for the Man in Black, and black jackets for the mortician and his staff. Although the narrator read from behind a lectern, a rocking chair seemed more appropriate for Aunt Tildy than a stool. There was some movement of characters on and off stage, but speaking focus remained generally off-stage over the audience's heads. The students expressed enjoyment of the rehearsal sessions because all class members were able to have speaking roles and the length of the play enabled us to read through the complete script within a regular class period. The scripts in hand gave a sense of security to the more hesitant students and yet in no way restricted the "hammy" qualities of the more outgoing.

The afternoon we presented our premiere, Readers' Theatre production brought home to me other advantages of this approach to literature and theatre. The readers walked the few blocks to the elementary school carrying our meager props and costumes, and the director clutched the essential scripts. No make-up time was required. Within five minutes of our arrival everyone was in place and ready to perform. One student had prepared a brief explanatory speech about Readers' Theatre so our audience would know what to expect, and then the narrator began reading, "There was an old woman. . ." Silence fell and we, readers and audience alike, were lost in the fantasy world of a master writer. The rapt attention of 25 fifth-graders spoke volumes. To bring literature alive to your students and their audiences, try Readers' Theatre!

There Was An Old Woman

by Ray Bradbury

adapted for Readers' Theatre by Julie Leste

(Setting: two chairs, half facing each other, half facing audience. Aunt Tildy and the Man in Black are seated and talking.)

NARRATOR: There was an old woman who was so stubborn that she—well, I'll let her tell you in her own words. Right now, she's talking to a young, dark-clad man.

AUNT TILDY: No, there's no lief arguin'. Got my mind fixed. Run along with your silly wicker basket. You just skit out of here; don't bother me, I've got things to do, and no never mind about dark gentlemen with fangled ideas. (The dark man is quiet and pleasant the whole time he is here.) You HEARD what I said! If you got a mind to talk, well, you can talk. But don't expect any coffee. I'd offer you some but you jump in here like you own the place! Now you made me lose count on the comforter I'm knittin'. Have a seat, but, mind, be gentle. It's antique, like everything else in the store. Now then. Start again, tell things you have to tell. I'll listen respectful, but stop starin' at me with those funny lights in your eyes. Land! It gives me the collywobbles.

CLOCK: Bong! Bong! Bong!

PATRICIA KEEFE

DO-IT-YOURSELF DRAMA

Almost every astute teacher of English has noticed that inevitable vision of student unrest commonly diagnosed in the teacher's lounge as semester slump. After weeks of commas, capital letters, semicolons, verbs, poems, spelling words, and stories, students seem to show signs of disinterest and looks of boredom. Having diagnosed the disease, I set about to discover a remedy to bring back the enthusiastic challenging students who entered my classroom last August. The remedy involves individual interests of the students.

STEP ONE: Collect a number of types of plays and make them available to students. Include seasonal plays, historical plays, westerns, romantic plays, serious drama, parodies, comedies, soap operas, melodramas, radio plays, science fictional plays, and open-ended plays which students may finish and present.

STEP TWO: Allow students time to read the plays and decide what type of play they would like to act out as a group. The individualized groups will choose a director, a prop committee, a costume committee, and a program committee.

STEP THREE: Allow students time to practice their play with the teacher listening and giving some suggestions as to how the final production might be improved.

The emphasis on lines or sections is stressed in this section. Students who choose to do radio plays may need some help organizing sound effects. A local library may be useful as a source for phonorecordings of sound effects or unusual music.

STEP FOUR: Make available to students a playback for sound effects, a record player, tape recorder, a video tape machine, and plenty of tapes.

STEP FIVE: Committee members will be allowed to produce sound effects, make props, and produce programs.

Creative students will enjoy thinking up ways to produce sounds of a blizzard, sounds of a match being struck, etc. These sounds may be taped and played from a playback while the final tape of the play is made.

Artistic students will have an opportunity to use their talents on stage settings and props for the play. They will need to give themselves sufficient time to collect all the props before the first group practice of the play.

The program committee will combine artistic students and students who have writing ability. The program should include the name of the play, the cast of characters, a list of actors, a summary of the plot, and two student-drawn pictures. The director and his cast may wish to copyright the program. This humorous touch on the back page would include the name of the director (John Smith and Co., Inc.), the date of presentation (December, 1974), the place (John Doe Junior High), and the printing (1st printing). Students may use colored dittos (red, blue, black, purple, green) to produce the programs. The programs will be distributed when the play is presented.

STEP SIX: Students will tape record or video tape the plays. Students may do this individualized play activity in conjunction with a literature unit. Most schools have an empty stage or one empty room during each period of the day which the teacher can arrange to use. While students will tape one play, other students will be reading the assigned literature unit in their English classroom. As the play groups rotate while using the extra room, everyone will get his literature assignments accomplished.

STEP SEVEN: The students will watch or listen to each of the plays. In my classes, I allowed the students to see or hear the plays all the classes had done. An evaluation sheet was given to the students for each play. The students evaluated the group's effort, acting ability (actions, voice, etc.), organization (props, program, etc.), and made comments as well as constructive criticism.

A special evaluation form was made for students who were in the play being evaluated by all the classes. The student evaluated his own performance, how organized he thought the group as a whole was, how much effort he thought the group had put into the play, how organized he thought he himself was, and how much effort he himself had put into the play. He gave himself a grade (A,B,C,D,F) and he gave his group a grade as a whole (A,B,C,D,F).

The student also had to decide what he had learned from the play experience. He was asked to decide what he learned about working with people, about putting on a play, and about himself as a group member. If he found he did not get along with people in the group he was asked to examine the reasons for this (did he cooperate? did he compromise? did he do his best? etc.).

Finally, the teacher evaluated the play group and each individual performance. Students were commended for the things they did well and shown how they might improve their acting.

The result of the do-it-yourself drama unit was an overwhelming decline of the plague called semester slump. A follow-up from acting out the plays brought the class into a creative writing play unit. As they had experienced acting, they could better understand what elements were needed or not necessary for their own plays. And from there . . .? New York? Hollywood?

RADIO PLAYS: Teresa Airgood, Jean Stone, Ken Mehl, Charles Schlemmer, and Karen McLallin practice reading the radio play they will record. Sound effects are an important element in this type of production.

VIDEO-TAPED PLAYS: Lon Stump, practicing cameraman, takes an angle shot of Kim Beers, Cindy Cook, and Teresa Petersen as they practice reading the dialogue in their televised production. Body language is an important factor in the success of this type of drama!

KAREN KLETZING

DRAMA FOR REBIRTH

Student-teaching in an all-black junior high was easier than I had expected. It wasn't even embarrassing when the coach tapped me on the shoulder and said, "Get your gym clothes on!" Turning around, he saw that I wasn't Mary, the only white girl in the school, and apologetically said, "Well, you all look alike to us."

The hard part of teaching was Deseree. Tall and thin, she seemed to have all the cool confidence of a fashion model—on the outside. Her eyes told you she was defeated and lonely within. She was in my "E" English block, the lowest section according to ability grouping, with Alphonso, the drug-supply man for the school, Tony, with an I.Q. of 62, and Carolyn, who could only stare or cry. Deseree in class was something to be reckoned with. Throwing her book on the floor, sitting back, folding her arms, and declaring, "I won't read, I will not, and no one is going to make me"; her defiance seemed even too much for the most hardened rebels in the class. Tony and Alphonso would try to laughingly coax her, but she grew more and more persistent.

Debating about quitting student-teaching, I remembered the play, *Raisin in the Sun,* the powerful drama about a black family seeking identity. Dumping in a corner of the room blankets, pots and pans, and other props for dramatizing *Raisin,* I passed out copies of the play. Deseree kept her pained, slightly bored expression, but at least she didn't throw the book on the floor. She looked at the pictures and then began to read. The other class members and I would nervously glance up from time to time, expecting an explosion; it didn't come then, or the next day, or the next. By the end of the week, Deseree quit hearing the bell that ended the period and had to be led out of the room, her head still buried in the book.

The part Deseree particularly liked to play was the "Mama" in *Raisin.* While the others haltingly read and acted their parts, Deseree did a command performance. The moral axioms from the lips of Mama seemed to inspire Deseree to evangelistic fury. We all felt humbled and captivated by the end of the play, but Deseree was just warming up, as we realized several days later. I had announced earlier to the class that they could do a dramatic book report into the tape recorder, hoping to inspire my class of nonreaders by the novelty of hearing their voices on tape. Deseree announced she would try it. "How much time would you like, Deseree?" I asked, expecting her to say, "About ten minutes."

"I would like the whole hour," she announced sedately.

Deseree began the tape and her presentation as soon as the bell rang the next day. Holding her book poised and ready, she dramatized the first selection from the play. Marilyn, who had a hard time staying awake in previous classes, was wide-eyed. Deseree's excitement captured everyone. As she finished the dramatic selections and began to tell what she had learned, applying the Mama's moral axioms to her own life, I felt as if I were witnessing a rebirth. Her eyes, dull and angry before, now darted and danced with expression and life.

At the end of my student-teaching there, Deseree left me this note, which I have kept and reread on my "dark days" of teaching: "I will miss you and remember you for one thing, because you really made me understand myself and you made me feel a lot better, just like it said in that book in class, you can make it if you try! I can make it if I try! God bless you.—Deseree"

Through dramatizing *Raisin in the Sun*, Deseree had found herself—the life that had been buried deep inside. Off had come layers of rebellion and hurt, causing an "A" or "B" block student to be placed in an "E" English block, and causing a beautiful spirit to be twisted into anger and resentment. Through drama she had come to understand herself; she had reached for the hand reaching down to her and had pulled herself up to an open world, a caring world, a world where she could live with confidence.

Had I no other reason to believe in drama in the classroom, Deseree's rebirth would be enough.

RICHARD F. ABRAHAMSON

DO NOT GIVE UNTO OTHERS THAT WHICH WORKS IN YOUR OWN CLASSROOM--A Modern English Tale

Once upon a time in a never-never land where behavioral objectives, accountability, and back to basics were never heard of, there lived a happy high school English teacher. His happiness stemmed from knowing something most of his other colleagues had overlooked.

When the English department chairman held meetings to discuss techniques for using oral interpretation and drama in the English classes, our happy hero laughed. His laughter was not appreciated by an all-too-serious chairman. It was certainly true that students did enjoy our hero's classes and one could hardly fault an English teacher who lived by the golden rule—"Do not give unto others that which works in your own classroom." But, alas and alack, it was that quiet laughter that led to our hero's downfall and led also, my dear friends, to this truthful tale.

It happened on a day not unlike the worst Friday afternoon you have ever had. As the chairman made his attempt at creative dramatics, 25 seniors rode out the door on make-believe Hondas. Our hero grinned as his students left class speaking such phrases as "I can't wait 'till Thursday to share mine." "I love it. What a neat idea!" That final mischievous grin was the straw that broke the camel's back (but that's another tale). The chairman "roared his terrible roar and gnashed his terrible teeth" and demanded to know what magical spell our hero had cast over his excited class. He demanded that our hero break his golden rule and share his success. What follows is his reluctant testimony.

I began to consider teaching storytelling to my high school juniors way back when I heard my youngest boy ask for a particular babysitter because she told exciting stories that were even better than TV. I coupled that with your excellent push for oral interpretation in the English class (heroes don't get to be heroes without intelligence) and I hit on a unit in which students would study and practice the art of storytelling.

To make storytelling work, I knew the students needed an audience. A group of peers would never work, at least not at first, until the students gained confidence. I reasoned that most of my students would eventually be parents and that led to securing three elementary school teachers who were willing to have my neophyte storytellers practice their craft on first and second graders. The teachers were anxious for the help and my students were ready to give it a try. All they asked was how to do it, what to tell, and what stories would children like.

These questions sent me on a quest for materials I could share with them on the age old art of storytelling. Soon students were reading Ruth Sawyer's *The Way of the Storyteller,* Marie Shedlock's *The Art of the Storyteller,* and Sara Cone Bryant's *How to Tell Stories to Children.* These books on technique led to a request on the students' part to see a good storyteller in action. By all odds, the best weaver of tales in our community was a retired librarian. We invited her to class and videotaped her presentation. She told tales for children and tales about our town and its beginnings. The juniors listened spellbound while I filed an idea for our own issue of *Foxfire* or its equivalent.

The best part of our storyteller's visit came when students began asking if the librarian had geared her presentation to high school students. What would she do differently in an elementary school? Would children react differently? My objective of getting them to consider their audience was obviously achieved.

Now that interest was at a high pitch, students began to ask for suggestions of stories to share with their elementary school audience. Working with an enthusiastic elementary school librarian, we compiled a list of sure-fire hits. Children's story books were no longer handled as child's fare. Each book was enjoyed and evaluated as each student searched for the story that matched his personality. I couldn't have planned a better literature lesson as students looked for interesting style, cumulative tales, ingenious plots, and good characterization.

Stories selected included *Stone Soup* by Marcia Brown, *Madeline* by Ludwig Bemelmans, one of *The Jack Tales* by Richard Chase, several of the *Just So Stories* by Rudyard Kipling, *Caps for Sale* by Esphyr Slobodkina, *Millions of Cats* by Wanda Gag, *Crow Boy* by Taro Yashima, and several of the tales written by Hans Christian Andersen.

As the students read and reread their stories, they worked on appropriate pitch, tone, and volume and compared their taped trials with recordings by storytellers Ruth Sawyer, Gudrun Thorne-Thomsen, and poet Dylan Thomas. All my ideas for lessons on oral interpretation and choral reading took a back seat to this student initiated interest. They considered everything I had hoped to cover from consideration of audience to specific ways an author turns a phrase.

Still for some of my students, facing an audience of 20 eager children was too much to handle, especially without any props. This led us in search of devices used by storytellers such as puppets and flannel boards. Our greatest resource for these devices became Charlotte Huck's book, *Children's Literature in the Elementary School.*

Tuesdays and Thursdays became high interest days as students came to class in the afternoon after sharing their stories in the mornings at the elementary school. The most confident students were videotaped and it seemed we all learned from critiquing the reruns. This Thursday my last junior shared his story. He returned with an envelope addressed to the class. Enclosed were 60 friendly thank you letters printed by an appreciative audience of first and second graders. The packet also contained a letter from the three elementary teachers in which they asked to continue the storytelling program. I thought I had better get your permission before I made this a semester happening.

I was going to say that the students did develop oral interpretation skills, all considered their audience, attention was paid to body movements, students gained composure and experience working with youngsters, motivation was high, a good deal of literature was read and reread, articulation was established between the elementary and secondary schools, and the unit has a direct tie-in with the home economics teacher's unit on child development and parenthood.

So my friends, as our hero walked from the room, he left the bearded department chairman carefully considering what he had just heard. The final teacher dismissal bell rang and the chairman pondered storytelling as oral interpretation in the high school English class. It might even work in his own class he thought. Certainly, it could be no worse than the 25 seniors on make-believe Hondas.

As the chairman closed his briefcase, our hero re-entered the room. "The principal wants to see you," said our hero. "Something to do with letting the seniors out early to ride motorcycles."

Our hero grinned sheepishly as the chairman "roared his terrible roar and gnashed his terrible teeth." He swore he would make our hero confess yet another golden nugget. But that, my friends, is for another time.

TIM MOREHOUSE

A NOVEL IDEA FOR A PLAY

In search of a new approach to a routine reading list and one that would interest not only my students, but me, I taught an eleventh grade literature unit consisting of Shakespeare's *Henry IV, Part I* and *Richard III;* Robert Bolt's play, *A Man for All Seasons;* and E. M. Forster's novel, *Howards End.* As a conclusion to our study of the novel, read last, students wrote and staged their own one-act plays based upon the Forster work. The results: my classes *experienced* through their own creative efforts the struggles of constructing plots, imagining scenes, writing dialogue, and developing characters; they soon realized the similarities and differences between the art of the novelist and the playright.

The Shakespearean plays were taught in the traditional manner with emphasis on preparation, development, climax, and the Elizabethan theatre. In *A Man for All Seasons,* the Brechtian influence obvious in the function and creation of the Common Man was noted, along with a detailed character study of Thomas More. Moving from structure and staging techniques on toward character analysis and the death of a man who acted according to his principles, we studied last a novelist's views of tolerance and respect for the individual and his views of the privileged rich who "stand upon money as upon islands" *(Howards End,* Chapter VII); we also studied the author's attempts to connect the ideals of the Schlegels to the business world that assures their independence. In addition, students were eager to analyze the strong, dominant personalities of the Schlegel sisters, Margaret and Helen. The slow but steady changes caused by industrialization alarmed Forster, and my young readers did not ignore Forster's belief in the happiness of strong personal relations which they found in the cosmopolitan setting of *Howards End.*

We began by discussing ways in which the novelist delineates character: *directly,* by exposition, by reports from other characters, by psychological analysis, or *indirectly,* by their speech, by their actions, by their effects on other characters. Students are surprised, on the other hand, to discover that the dramatist's main method of characterization is by *showing* what characters do, relying on what they say, and on their way of saying it. The dramatist can also utilize the suggestions of environment, and students were quick to plan the sort of room or location they wanted to suggest for their plays. E. M. Forster used the beautiful farm house of his childhood, its wychelm tree and vine, the adjoining meadow, and then shifted back and forth from the flats and drawing rooms of London to the country.

First, the classes organized themselves into groups of six or seven students. Several groups met outside of class for planning and writing; most students worked during special class times so I could talk informally with them about their progress. One group in each section wrote a critical chart for analysis and grading of the plays with emphasis on dialogue, stage direction, atmosphere, theme, plot, unity, etc. One of my main teaching objectives was that students were to *write, perform, analyze,* and *grade* their own one-act plays, based on the novel.

The first few days of arguing, compromising, and planning resulted in careful preparation. Students' imaginations began to compete, and the groups planned quietly with intentional surprises for each other on the day of performances. For example, one committee called its play "The Visit," used science fiction techniques as a framing device (undoubtedly suggested by Bolt's Common Man), and showed Forster's characters and their "earthly" problems through the eyes of visiting Martians:

from—"The Visit"

> The year is 1910 and the scene opens as two Martians are traveling towards Earth on a mission to investigate human life. The Martians, Kreten and Urhron, are conversing in their spaceship.
>
> **Urhron:** Focus your landing phasers, Kreten. We'll be reaching the gravitational belt in exactly ten seconds.
>
> **Kreten:** Aye, Sir. Preparing antigravitational dissipator and locking landing phasers . . .
>
> **Urhron:** . . . the computers have picked a location somewhere in a place called England; I'm focusing in on it now. Here it comes on the screen. Wickham Place? What a strange name! Maybe the computer blew a fuse.
>
> **Kreten:** No. That can't be it. I checked the fuses earlier today.
>
> **Urhron:** I wonder what type of creatures inhabit a place like that? They may be hostile or even violent.
>
> **Kreten:** Perhaps we should pack out invisaphitons, sir. Then we can remain invisible and view them without any hindrances.
>
> **Urhron:** Good thinking, Kreten! You'll make captain in no time.
>
> **Kreten:** We're about to land, sir.
>
> **Urhron:** Good. We can get right to work. Turn on the screen so we can see what we have . . .

In the novel, Helen Schlegel has picked up—quite by accident—a stranger's umbrella at a concert. The stranger (a poor clerk named Leonard Bast) walks to Wickham Place with Margaret, Helen's sister, to retrieve his "stolen" umbrella. Helen, while rummaging through the collection in their foyer inadvertently picks up one, exclaims that it couldn't possibly be his because it is too frayed, and indirectly insults poor Bast. He quickly leaves. The student playrights portrayed the effects of this scene with the following conversation:

> **Margaret:** But how could you go off with that nice man's umbrella?
>
> **Helen:** Well how was I to know? It was terribly dark in there!
>
> **Margaret:** It wouldn't have been so bad if you hadn't insulted the poor man. Really! Talking about his umbrella as if it were a rag! Couldn't you tell how sensitive he was about it? How could you be so thoughtless?
>
> **Helen:** I tried to apologize! I really did. But he left so quickly. Oh Margaret. I feel so bad.
>
> (The action stops, characters freeze, and the scene shifts to the Martians.)
>
> **Urhron:** I think this must be a unique type of environment. These humans seem to live completely unexposed to the frustrations of the working class. They seem to have none of the problems most humans are supposed to have. Things like money, self-consciousness . . .
>
> **Kreten:** Yes sir. It appears that way.
>
> **Urhron:** All right, Kreten, let's move on. We must see more than one example. Set the computers
>
> —Vada Hill, Mike Johnson, Leslie Harris, Fred Schott, Jessica Wales, Ann McCall, Alice Hamrick.

The epigraph of *Howards End* is "Only connect . . . ." In Forster's mind, to reconcile or "to connect" means to harmonize, and to harmonize is to attain some sort of proportion in one's life. Students worked on this idea of proportion and decided that in order to attain friendship and happiness, one had to learn how to make "continuous excursions into either realm" because "truth, being alive, was not half-way between anything . . ." *(Howards End,* Chapter XXIII). To suggest an attempt of the cultivated and refined Margaret Schlegel to make this connection in her own life, one group wrote a play entitled.

"Only Knecht"

Location: Wickham Place (drawing room)

Time: 4:00 p.m. (tea time)

Scene I

> **Servant:** Two more places for tea, two more places for tea. This will be one of the last times, though. The lease is running out, and everything is motoring. Soon this place will be torn down . . .

(Helen Schlegel is getting caught up in this continuum but her sister Meg is only frustrated by the tide. The place will always stay with her.)

Scene II

Meg: Helen!. . .

Helen: I'm coming. (She enters and looks at the table) Oh, two extra settings? Who else is coming to tea this afternoon?

Meg: I ran into Evie and Mr. Wilcox the other day and invited them to tea at 4:00 because I wanted to discuss the house. (Helen looks surprised; Meg continues) I do hope you don't mind. (She approaches Helen who is standing next to the window.)

Helen: (Turning away) You know how I feel about the Wilcoxes, ever since I spent that summer with them at Howards End. All they care about is motoring and collecting houses!

Meg: But Helen! If it weren't for people like the Wilcoxes, you and I couldn't sit here without having our throats cut. More and more do I refuse to draw my income and sneer at those who guarantee it. . . .

—Sari Feldman, Lisa Brain, Margy Waller, Firth Griffith, Trine Bumiller, Alan Wayne, and Lynn Meisel.

These productions demanded cooperation and organization. Students realized another advantage of the dramatist over the novelist: the playwright does not work alone—he collaborates with a company of actors. Depending on proper casting, he doesn't have to waste a word in describing the characters. The audience can *see* if a person is arrogant, lame, bald, etc. What might take 100 pages in a novel for exposition, description, and psychological analysis can be removed from a play by some action of a character on stage.

And act they did. Students who did not want to perform assisted in gathering props, making costumes, or typing scripts. Every play was stenciled so all class members could see and follow the work done by the different groups. Students then voted on the best plays in each class and video-taped them so they could be shared throughout a day of performances for everyone.

In conclusion, any plays, novels, or short stories could be used for this particular unit of study. The important consideration is that the teacher encourage the students to *experience,* through their own creative planning and writing, the work of the novelist and the dramatist. Seemingly endless hours of analysis, writing, rewriting, and careful organization went into each one-act play. And how refreshing to see *every* face alert and willing to join in the activities. Cooperation 100% !

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JANE BALES

CREATIVE DRAMATICS: An English Elective of Small Expense and Great Reward

This year when I met my creative dramatics class—20 wiggly students with sixth-period boredom—for the first time, I wondered what kind of group it would become. Nine weeks later when I met my creative dramatics class—20 students who had learned to observe, to recreate, to concentrate, to perform, and to evalute—for the final time, I could sense the satisfaction and sadness we all felt.

My students quickly overcame, or at least controlled, their fear of being in front of the class. From the first day, they were expected to be involved in activity—alone or in groups. In the early activities, I demonstrated what I expected of them, and throughout the class I was prepared to do what I had asked them to do. We began with charades. Because charades were popular, I set aside one day for a charades tournament with each team having its own name, costume (newspaper hats and toy flags or blue jeans and bare feet with painted toenails), and song or chant. Winners received prizes.

Class periods usually started with warmups. We did calisthenics, exercises to stretch, to limber, to relax. We did simple yoga, similar to exercises used by cross-country and wrestling coaches. We did rhythm and movement exercises. We did coordination exercises. We combined exercises with pantomime and concentration, such as the incremental circle game, "I am going on a trip." Students not only said what they were taking, but also pantomimed the object. We did activities involving observation (such as mirror games) and sense recall (What game am I watching? What am I hearing?). We improvised dances. We did breathing exercises and vocal exercises, including tongue twisters. We talked in gibberish.

During the first weeks most activities involved pantomime—individuals pantomiming simple daily activities, a person of a certain age group, an animal; groups pantomiming machines, games, fairy tales. Later we added record pantomime (to song and sound effect), choral reading, story theater, improvisation, dance (movement). Students were always asked to constructively criticize one another.

Throughout the class I stressed that drama should be fun, but enjoyment was not as much a goal as a by-product. It would result not from students goofing off or losing concentration but from being prepared, working together, doing a good job. I would never accept students saying "This is dumb!" I convinced them that even though many of our activities would be silly, they had a purpose. Students had to trust me and perform the activities in class. Video-taping of students was also done during the first week. They accepted the video camera and did not greatly fear it or view it as a "big deal," but as a learning tool.

Students were asked to read at least four or five plays outside of class and report on them briefly on 4 x 6 cards. The plays should be varied—long, short, old, new, traditional, absurd. I encouraged them to read plays by the Greeks, Shakespeare, Ibsen, Chekhov, Miller, etc. Books such as *Man in the Dramatic Mode* and magazines such as *Cavalcade* were readily available in the classroom for student checkout.

The class participated in a drama including a one-act play by the play production class, a one-act play by the Thespians, and a half-hour presentation by the creative drama class. I knew the students were not ready for a completely improvised program working from audience suggestion. (I also knew the audience was not ready for that.) Consequently, we used many of our daily activities, added new ones, and spent two weeks working on them. Our opening number was a simple choral welcome. Some of our activities involved record pantomime (we played the roles of singers, characters, and things, such as the doghouse for "Snoopy and the Red Baron"); story theater (the Thurber fable "The Owl Who Was God" was narrated by one student although many animals had lines); movement (students became walking, blinking nickelodeons); pantomime and movement (a girl student pantomimed the vocal of "A Thinking Machine" while creating a huge working machine consisting of the other students); and other numbers. For costumes students wore blue jeans and T-shirts which they brought in for me to batik their names and tie-die.

We gave the program to an elementary school before our night performance. The evening performance was one of concentration and believable action. Even before an audience of other students and parents, my student-performers did not break character. Performance, however, is not the main goal of drama. Unlike theater, drama is ever-changing, never completed. Like students, it is not being but is becoming.

As an elective, creative dramatics offers great rewards for both students and teacher.

Many activities can be found in Fran Tanner's *Basic Drama Projects*, (Clark Publishing Company, Pocatello, Idaho, 1972) and Viola Spolin's *Improvisation for the Theatre* (Northwestern University Press, Evanston, Illinois, 1964).

ADELE KOOKOGEY

stop, look, LISTEN

There are many routes along which a teacher consciously leads his or her students toward the acquisition of good learning habits. Along these routes lie several skill areas which serve as vehicles necessary to transport the students from raw sensory perceptions to actual knowledge. Of the major English skill areas, listening is the one to which the least conscious attention is devoted.

Although English teachers are aware of the importance of developing the students' powers of aural comprehension, we are often less concerned with planning listening skill activities than we are with planning in reading, writing, and speaking.

The first of the English skill areas to develop, it appears that listening is taken much for granted as such. Because listening is less of a learned process than reading, writing, or speaking, we tend to presuppose its accuracy in our students. This is undoubtedly a subconscious assumption, and because of it, it may be significant for us to consider again the major objectives of actual listening skill teaching: (a) to develop aural comprehension of a broad vocabulary and of expression in its more varied forms, including good use of diction through a knowledge of semantics, vocabulary building, and recognition of correct use of syntax; (b) to learn how to gather information necessary for drawing conclusions and formulating opinions and judgments and to encourage critical thinking; (c) to develop an understanding and appreciation of the aesthetics of spoken language and to derive enjoyment from the humor of words and words used humorously; (d) to encourage open-mindedness, lack of prejudice, and respect for the opinions of others by developing receptive, unbiased attitudes before making judgments; (e) to develop the ability to perceive exaggerated emotional appeal in the absence of sufficient rational justification and discernment of difference between statements of mere personal opinion and those made by an authority or specialist in a respective field; (f) to develop the emotional ability to respond honestly and flexibly while maintaining self-possession of reponse in accordance with honestly determined intellectual and moral endorsement—cathartic response, relaxed and genuine, but prudent according to the dictates of right reason and good moral and ethical conscience; (g) to prepare students for emergency situations wherein listening to and following directions are of paramount importance; (h) to foster inculcation of a knowledge of the various types, forms, and techniques of speech-making, literature recitation, oral interpretation, and conversation; (i) to help students learn to recognize and evaluate tone of voice, inflection, and regional dialects; and (j) to help students recognize that good listening skills are equally valuable in the classroom and personal situations. It is not enough to simply listen; one must learn to listen well.[1]

Without acute listening skills, other skill and subject areas will unquestionably suffer. In order to more consciously attend to teaching listening skills, I offer a syllabus of activities that will work toward the end of illuminating listening skills as a vehicle through which the routes of learning may be effectively traveled.

1. Have the students think of a tongue twister which can be recited to the class. Have them make up some tongue twisters of their own. Let them tape record themselves trying to recite these—discuss what sounds are heard, what differences there are in the sounds, what difficulties arise, and why it is easier to listen to a tongue twister than to say it oneself.

2. Play a game of "Telephone." Everyone will sit in a circle. One person will write a phrase or sentence on a piece of paper and will then whisper it to the person on the right. That person will whisper what he or she has heard to the next person and so on until the phrase has been whispered all around the circle. The last person will repeat aloud what he or she has heard. This final statement will be compared to what the first person wrote on the piece of paper. Why did it change? Discuss.

3. Have the students list ten situations in which emergencies might occur and they might be required to listen to and follow directions. Choose a few of these and act them out. First act one out to show what would happen if directions were followed correctly. Then act it out to show the possible consequences of inadequate listening.

4. Ask the students to state their names, birthdays, places of birth, and favorite occupations. Discuss any differences in pronunciation. Perhaps there will be foreign students with accents or students from other areas of the United States. Discuss accents and regional dialects. Follow up by discussing how accents and dialects can affect literature (examples may be found in certain works of Robert Burns, Geoffrey Chaucer, Sean O'Casey, Ogden Nash, and Langston Hughes).

5. Divide the class into groups of four or five. Give one person in each group a set of directions to be read aloud to his or her group. Then have the group members actually do as directed. Which group members followed the directions exactly and which did not? Examine, in a group discussion, what some of the problems in following directions are.

6. Play a game of "Airplane." In this game one person is the airplane and another is the control tower. All other class members are runway obstacles and will assume stable positions in various areas of the classroom. Desks and books may be rearranged to assist in making obstacles. But no

movement will be allowed once the tower begins speaking. The "airplane" will be blindfolded. The object is for the "control tower" to guide the "airplane" through the maze of "runway obstacles" without touching any of the students, books, or desks in the room. The "airplane" must listen very carefully to the directions given by the "control tower" in order to make a "safe landing." Discuss the relationship between the tower and the airplane; what is the role of listening skills?

7. Divide the class into groups of four or five. Have each student make a list of several indoor and outdoor games. Then, on 3 x 5 file cards have each student write the name of one game and the directions for its execution. Caution the students to be sure that the directions are in the proper order. Have them take turns reading the directions aloud (without mentioning the name of the game) to other groups' members who will attempt to guess what the game is.

8. Teach students to identify signal words: then, next, finally, first, second, third. Have them look through some newspaper or magazine articles to see if they can find examples of these words being used in writing. Follow up by having them take turns telling about an experience they have had; direct them to use signal words in the telling.

9. Topics, main ideas, and details are aspects of cognitive listening that can be related directly to paragraph writing. Read a newspaper article aloud to the students. Have them identify the most important person, place, or thing (topic); ask them to identify what is told about the topic (main idea); and ask them to identify what things are told in detail about the topic (details). Follow up by having them make up some stories and tell them to their groupmates. Have the groupmates identify topics, main ideas, and details.

10. Let the students listen to a radio or television newscast. This should be done in class. After listening, have them identify topics, main ideas, and details. Follow up by having them write their own newscasts.

11. Read aloud selected passages of books or poems which contain descriptions. Have the students try to visualize the scenes or people being described. Then either have them draw pictures of what they saw in their minds, or have them restate the descriptions in their own words.

12. Have the students fold a piece of paper in half, lengthwise, forming two columns. At the top of the left-hand column have them write "facts," and at the top of the right-hand column have them write "opinions." Then read a list of several statements, some of which are obviously factual and some of which express opinions. As each statement is read, have the students write its number in the appropriate column. Follow up with a discussion. This can also be done following the reading of a story or novel—all statements can pertain to what has been read.

13. Have the students listen to readings or recordings of several poems which reflect different moods. Ask the students to describe the mood of each poem. Ask how the reader's voice helps set that mood and why careful listening is important.

14. Have the students listen to stories that are incomplete. Select students to make up endings and tell them to their classmates. Note: nothing in this activity is written.

15. Ask students to sit blindfolded in absolute silence for several minutes. Then ask them to tell what sounds they heard during the period of silence. Which sounds were harsh, which were pleasant? Which were happy or sad, funny or threatening? (The teacher can supplement natural sounds with some contrived ones of his or her own.) Follow up may include asking the students to write a story or poem inspired by the condition of blindness or by things that they heard while blindfolded.

16. Play a voice recording of a short literary work, one that tells a story. After listening to it, ask the students to tell what they heard. Differentiate between what was actually heard and what was "heard between the lines." Discuss inference.

17. Let the students take turns saying the same statement in several different ways. For example, have them try saying things like: "come over here," "sit down," "why?" Have them analyze the mood and tone behind each interpretation.

18. Read aloud a scene from a story or play and eliminate all reference to setting. After the students have listened, have them draw or describe where they think the action was taking place.

19. Read aloud several advertisements, campaign promises, sports announcements, sale announcements, commercial messages. Have the students determine the purpose of each.

20. Have the students prepare original radio commercials for products of their own design. Have them record these to be played back for the class to listen to. Discuss which commercials were the most effective and why. Follow-up can lead into units of work in advertising and propaganda.

21. Divide the class into pairs and have the students in each pair prepare a job interview. After presentation of each interview before the rest of the class, ask the students to determine what impression was conveyed by the job candidate to the interviewer. Discuss the implications of listening in situations of this sort.

22. Have each student make a list of things that he or she says that might adversely affect a listener's opinion. This list might include items like ain't, more better, gonna', yeah.

23. Discuss enunciation and pronunciation. Have the students take turns making statements and asking questions in two ways: Whad aya gonna do? What are you going to do?

24. Have the students make lists of homonyms. Ask them to take turns writing a pair of homonyms on the board and then correctly using each in a sentence. Have them explain the differences in meaning.

25. Lead a discussion on the importance of being free to speak and listen in our society. Why is it important to listen to people in national government, local politicians, school board officials, teachers, parents, peers? How does listening affect learning? Follow up by listing careers in

which listening plays a particularly important role (teaching, the ministry, parenthood, social work, guidance counseling, medicine). Is there any career devoid of the need for good listening skills?

And teachers, listen to your students! Just as they are learning, so are we. Through employment of our own listening skills it may be possible for some conspicuous generation gaps to be closed, for the dynamics of adolescent interpersonal relationships to be revealed to us, and for the intricacies of real student/teacher interaction to be made plain.

FOOTNOTE

[1] Acknowledgement to D. M. Scutti for her help in the format, logic, and verbalization of these objectives.

EDWARD BERRY

EDUCATIONAL DRAMA KIT: A Review

Pandora's Box, Milton Polsky and Joan Gardner, 1975. Cal Press, Inc., 76 Madison Avenue, New York, N.Y. 10016.

"Suggested time for Creating the World: one period. In Creative Dramatics, *anything* is possible!" Anything certainly is possible, especially in this interesting educational kit designed to teach the myth of Pandora through drama activities.

Clear organization and step-by-step procedures are characteristic of the kit, which can be used by primary, intermediate, and junior high teachers with no drama background. Among the contents are leader's guides, four categories of cards to be read and used by the students themselves, and suggestions for follow-up activities.

The package (approximately the size of a metal letter file box) is divided into three parts. Each part has its own leader's booklet and coordinated material to be used by the students.

Part One is the preparation for enacting the myth. It begins with warm-up activities led by the teacher. Next, the basic story of Pandora is either told by the teacher (as in the case of younger children) or read by the students from cards provided in the kit. The story is discussed by the whole class.

The remainder of Part One consists of 26 simple, self-directed drama activities, each with its own card, to be done by the class simultaneously in groups of five students. Since there are six copies of each card, an entire class of 30 students can be involved at all times.

The first category of activities, called the "Circle of Creation," deals with creating the physical environments, such as chaos, Mt. Olympus, and the World. In the second category, "character cards," each group is given instructions for creating each of the nine characters in the myth. "Games of the Gods" is the intriguing title of category three, which gives each group experience in improvising dramatic scenes together. This is necessary practice since the students will eventually improvise the play. The final category, "Cave of Evils," explores the various evils which will erupt from Pandora's box when the myth is enacted.

Part Two is devoted to enacting the myth. The plot is divided into scenes by means of a scenario sheet which gives the characters, location, and events in each scene. A sequential order is suggested for enacting the myth based on the preparation in Part One; another class may be invited to see the performance if desired. Suggestions for staging the play and technical theatre considerations complete this part.

Part Three of the kit, follow-up activities, invites students to enjoy related activities in art, music, and language arts. Art activities include maskmaking, painting of the creation of the world, and molding gifts to Pandora from clay. A musical suggestion involves using familiar tunes and making up original words related to events in the myth.

Language arts activities are suggested on three large cards. The "Speak Out!" cards lists interesting ways of discussing aspects of the myth. In "Look Up!" students are encouraged to look up other myths and prepare to dramatize them. "Write On!" contains creative writing activities, including poetry.

Pandora's Box contributes to the development of intiative and self-confidence in students. The most refreshing aspect is the lack of a script. Students are given practice in improvising drama and are then asked to improvise the myth. Such self-directed activities encourage responsibility, as well as divergence and creativity.

Sloppy editing constitutes a minor weakness in the kit. For example, activity card No. 12 is left out of the Leader's Guide, which describes all of the other cards. Also, the Guide refers to card No. 18 as the narrator's cue sheet, when that card in the kit is really the "check it out list," the self-evaluation sheet.

The major weaknesses, however, are found in Part Two, "Presenting the Play." Polsky and Gardner suggest choosing the characters before dividing the myth into scenes. That would work in a scripted play where all characters are set. In the kit, however, they spend considerable time in Part One exploring a variety of peripheral characters, such as clouds in the Mt. Olympus environment, presumably with the goal of involving more students. It would seem more logical, therefore, to discuss the scene breakdown first, since in each scene, you could "fill-in" with as many peripheral characters as you have interested students.

The second major weakness is that the "suggestions for staging" in Part Two are complicated and entirely unnecessary to the enactment. The items introduced in this section include stage geography, the relative strengths of the various areas on the stage, theater terms, and a staging check list. These terms and techniques are in direct opposition to the spirit of the kit. Up to this point, the emphasis has been on the students' creativity and problem-solving. The introduction of complicated theater rules tends to take away the students' initiative. Also, the terms are oriented to a "proscenium" theater where the audience sits out front (for example, the term "up stage" or away from the audience). The floor plan chart in the kit, however, suggests three better alternatives to the "proscenium" theater, such as "in-the-round," where the term "up stage" has no meaning.

In spite of its weaknesses, *Pandora's Box* is generally an excellent classroom tool. In its present form, it is more easily used with upper elementary and junior high students, although primary teachers may use it by teaching all activities themselves. All teachers should ignore the "Suggestions for Staging" and keep the enactment on a student-centered level.

For the teacher who has wanted a helping hand in starting drama in the classroom and for all teachers looking for an innovative road to the study of mythology, *Pandora's Box* is a possible answer. Through a creative drama kit such as this one, it is indeed possible to "Create the World" in one period.

THOM SWISS

ERIC/RCS REVIEW: "Child's Play?": Creative Drama and English at the Secondary Level

"Fortunately, in spite of our machines, the habits of the human heart remain what they always have been, and imagination deals with them as no other faculty can. It is more urgently needed in our time than ever before."—From "The Poetic Imagination" in *Essays on Literature and Society* by Edwin Muir.

For more than half of a century, creative drama and interpretation have been used successfully in the elementary language arts classroom. But only in the past decade have they begun to become part of the English curriculum at the secondary level. One reason for this may be that the bulk of research concerning creativity and education has focused on younger children. Another reason may be that, for a long time, creative drama was considered by many educators to be "child's play," often synonymous with the negative connotations of "free-for-all." Drama at the secondary level was often thought to be useful primarily for learning acting and for putting on the school play. It became a preprofessional activity, used exclusively in an elective course designed for those students who might later become involved in acting.

However, since 1966, when the much discussed Anglo-American Conference on the Teaching of English took place at Dartmouth College, more high school teachers have been investigating the possibilities drama holds for stimulating creative expression in all of their students.

The term "creative dramatics" (a combination of creative expression and dramatic play) has caused considerable confusion. As Charles R. Duke points out in his book, *Creative Dramatics and English Teaching,* "no one seems exactly certain what creativity is" (ED 096 673, p. 3). Furthermore, we can add to that the fact that no one really seems certain what drama is either. The literature on creative drama, therefore, is composed of a healthy variety of diverse theories, opinions, and activities. Perhaps this is because, as James Moffett suggests in *Drama—What Is Happening, the Use of Dramatic Activities in the Teaching of English,* "drama [is] the matrix of all language activities, subsuming speech and engendering the varieties of writing and reading" (ED 017 505, p. vii).

What *can* be said with some certainty is that at the core of creative drama is imagination, and one of the primary aims of creative drama is the personal development of students' imaginative faculties.

Because the ordinary process of daily living brings with it experiences that we call dramatic, creative drama is often of immediate importance to the regular classroom teacher and the individual student. As teachers and adults, we are aware that the process of growing up is one involving crises, decisions, and changes. These experiences help form the roots of our learning, and educational activities which recognize the presence and importance of these experiences are generally the most effective. The process of participating in creative drama can encourage students to become not only more imaginative and attentive, but more aware and capable of effectively using their senses, voices, emotions, and intellects.

Following are descriptions of some of the important resources indexed in the ERIC system for secondary English teachers who are interested in using creative drama in their classrooms.

Charles Duke's book, *Creative Dramatics and English Teaching* (ED 096 673), begins by providing a comprehensive overview of the history of creative drama. He argues that "creative expression and drama play important roles in leading education towards a more humanistic approach to learning as well as toward the development of students who are capable of responding more rationally to their changing world" (p. ix). It is important to note that, although some of the chapters focus on drama and younger children, the applications of his discussion provide a useful context for drama for teachers at any grade level. The first section of the book examines in depth such topics as the role of creative expression in education, creative dramatics and the development of the child, special areas and applications of drama in education, and the future of creative dramatics in education.

In the second section of the book, creative expression, drama, and the role of the teacher are discussed and a sequence of suggested methods is offered for guiding children in creative dramatics. The third section is designed specifically for secondary-level English teachers. It provides an extensive list of activities and resources, including introductory activities, activities for sensory perception, activities to help students become accustomed to the movements of their bodies, pantomime activities, dialogue, improvisation, role playing and dramatizing scripted drama. Also included in this section are representative titles of various types of literature which can be used for dramatic work and a listing of educational and exemplary films for drama.

The two appendixes include a suggested outline of content in creative dramatics courses on the college level and some suggested areas which might be included in a new curriculum for teachers who intend to use dramatics as an integral part of their teaching.

Drama in the Classroom, edited by Douglas Barnes (ED 020 177), is a collection of essays based on work done at the Conference at Dartmouth College in 1966. Because this book broke new ground for drama at the secondary level, teachers should at least be acquainted with it. The essays discuss such topics as democracy and education, drama in teaching English, and initiating the use of drama in the classroom. The authors recommend not only "that drama activities be part of all English teaching, but that all English teaching approach the condition of drama" (p. 52). The appendixes include a drama syllabus designed for all four years of high school.

In *Drama—What Is Happening, the Use of Dramatic Activities in the Teaching of English* (ED 017 505), James Moffett stresses the central role of drama and speech in the English curriculum and argues that dramatic interaction is the primary vehicle for developing thought and language. The author examines such topics as stage drama and street drama, soliloquy, dialogue, monologue, rhetoric, and style and the drama of the classroom. Additionally, numerous activities are described for dramatic improvisation, discussion, performing scripts, monologuing, recording, reading, and writing.

A book dealing more specifically with drama in the secondary English curriculum is *Dramatics and the Teaching of Literature* by James Hoetker (ED 028 165). Defining dramatics to include such activities as improvisation, pantomime, dramatization of stories, and role-playing, Hoetker examines the use of drama in the teaching of literature in both American and British schools.

Some of the approaches to creative drama at the secondary level in England are described in an article by John R. Sharpham in the January 1975 issue of *The Speech Teacher* (EJ 110 772). The teacher's role in the creative drama lesson is examined, and a number of different instructional approaches are outlined. The approaches include one teacher leading a class, teachers working in a team, and a group of actor-teachers building an improvisation around a historical event.

In keeping with the idea that "creative drama remains well grounded in the fundamentals of theater" (Duke, p. 27), James Hoetker has written a booklet entitled *Theater Games: One Way into Drama* (ED 105 516). The primary focus is on Viola Spolin's *Improvisation for the Theater*, which sets out a structured sequence of dramatic activities—theater games—designed to emphasize spontaneity. The first section of the booklet is concerned with the theory behind drama education and Spolin's techniques; the second section describes a number of theater games, so that the teacher may get a clear idea of their nature, range, and possible uses. The games are arranged in three categories: orientation games, improvisational games, and classroom application.

Finally, Wallace A. Bacon's *Oral Interpretation and the Teaching of Literature in Secondary Schools* (ED 098 642) attempts to describe the nature of interpretation and to suggest contributions which can be made, through interpretation, to the study of literature on the high school level. Included are such topics as elective programs in English, the relationship between the English curriculum and the speech curriculum, reading aloud versus interpretation, J. N. Hook's six approaches to teaching literature, interpretation, and critical reading, interpretation in the classroom, and reading poems, plays, and stories.

The books and instructional materials described in this article can provide teachers who are unfamiliar with the role of creative drama in the English classroom with specific help in exploring what can be done with this technique; for the experienced teacher, they can provide some sources of materials, activities, and discussion.

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"Start Playing and Learn to Work"

A film, "Start Playing and Learn to Work," designed to demonstrate some of the basic techniques of creative dramatics, will be available in September. The demonstrations on the film are led by Sister Kathryn Martin, S.P., Chairperson of the Area of Speech and Drama at St. Mary-of-the-Woods College, and Mr. Edward Berry, Children's Theatre Coordinator, Indiana State University.

Information on obtaining the film, and accompanying study guide, can be obtained by writing either:

Mr. Joseph Hale
Indiana Arts Commission
155 E. Market, Suite 614
Indianapolis, Indiana 46204

Ms. Ann Timmerman
Curriculum Division, 10th Floor
120 W. Market Street
Indianapolis, Indiana 46204

Children's Theatre

For information regarding Children's Theatre Performances contact:

Edward Berry
812-232-6311, Ext. 5787
Indiana State University
Terre Haute, Indiana 47809

Sister Kathryn Martin, S.P.
812-535-4141, Ext. 229
St. Mary-of-the-Woods College
St. Mary-of-the-Woods, Indiana 47876

INDEX

Indiana English Leaflet
and
Indiana English Journal
1958-1976

Compiled by Charles D. Blaney

In 1958 when I assumed the editorship of the *Indiana English Leaflet,* no complete file of previous publications existed. Since that time the Council has been able to locate selected past issues, but gaps in the collection still exist. Hopefully, as some of the senior members of the Council clean out their files, some of the missing items will be "rediscovered."

The listing which follows begins with No. 21-22 of the *Leaflet.* After a few numbers, I gave the publication a volume number. In the index *IEL* is used to designate the *Leaflet.* As the *Leaflet* improved in size, style, and coverage, the Council voted to rename its publication the *Indiana English Journal,* listed in the index as *IEJ.* With the exceptions of a few routine announcements and lists of officers of the Council in early issues of the *Leaflet,* the index is complete. Student writing is included in the index with the exception of those items contained within articles by various writers.

In a later issue of the *Journal* the Council hopes to publish an index for the materials included from the beginning through *Leaflet* No. 20.

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